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SPECIAL ANNOUNCEMENT

Owing to the continued high cost of printing production, paper and postage, it has been found necessary to advance advertising rates 25%, and unless these costs decrease by Jan. 1, 1921, next, it will be necessary to raise the subscription rate to \$4 a year and the sale price of individual numbers to 15 cents, as the journal is now being sent to its subscribers and sold at a loss.

All new subscriptions received before Jan. 1, next, will be entered at the present rate of \$3, and those subscriptions expiring before that date will be renewed at \$3.50. This advance of advertising and subscription rates is made with the greatest reluctance and nearly a year later than more substantial advances on the part of all other American periodicals.

DIRECTORS AND DEALERS

No appointment has yet been made of a Director of the Rijks Museum, Amsterdam, in succession to Jonkheer B. W. F. van Riemsdijk, who at the age of 70 is retiring. Touching this matter the Nieuwe Rotterdamsche Courant recently published a significant article entitled "Art Dealer or Museum Director?" Its purport was the necessity of a director of a museum keeping his hands clean from dealing in any shape or form whatsoever. In this respect, it is pointed out, Jonkheer van Riemsdijk set a flawless example. So did Mr. Ph. van der Kellen and Mr. E. W. Moes, the former on taking up office selling his own private collection in order to be quite free from any personal transactions in pictures. When his advice was asked by private purchasers he generally referred them to the trade, and if, on a rare occasion, he did give an opinion, it was always without a fee.

The practice of furnishing certificates has come into fashion in Holland, however, an importation from Germany, where it was constantly employed by Dr. Bode and others, Mr. Brinckman of Hamburg being named as an honorable exception. The new Director at Amsterdam, it is pointed out, must follow the example set by Jonkheer van Riemsdijk, and to secure that he will do so, his appointment ought to be subject to four conditions: he must accept no honorarium for expert opinion; nor honorarium for certificates from private collectors; he must have nothing to do with valuations; and he must neither buy nor sell from or to any home or foreign dealer, whether the Museum is or is not a possible purchaser.

A PORTRAIT DISPUTE.

A special cable to the N. Y. Times says: A dispute which promises to become the art sensation of modern times, has arisen in London over the portrait of Lord Leverhulme, by Augustus John. When the portrait was completed Lord Leverhulme found that it would not fit the space in which he wished to place it, so he cut the head out of the canvas and left the remainder in the frame, attaching a label in his own hand reading: "The remainder of the portrait painted by Augustus John."

Owing to an unfortunate misunderstanding, Lord Leverhulme's housekeeper in his lordship's absence sent the "remainder of the portrait" back to Mr. John, who wrote to Lord Leverhulme demanding an explanation of such conduct, which, he asserted, constituted "the grossest and most deliberate gratuitous insult I have ever received."

Lord Leverhulme replied, apologizing handsomely and explaining how the mistake occurred. Mr. John, however, holds that the mutilation of a work of art is unjustifiable, even if the mutilator happens to own the picture, whereas Lord Leverhulme maintains that he is entitled to do what he likes with it, since he bought and paid for it and owns the copyright.

It is pointed out that Lord Leverhulme expressed no opinion as to his liking or dislike for the portrait.

MRS. KIMBALL GETS PICTURES

Old canvases valued at \$2,000,000 are to be lifted down from the walls of the Chicago Art Institute to be returned to the keeping of an aged woman who had been thought incapable of enjoying them. It was in violation of a court order, but, it was felt, in fulfillment of simple justice.

The pictures are part of the notable collection of the late W. W. Kimball, piano manufacturer. Six months ago the old masters and the other art objects were moved into the Art Institute, where, it was thought, they would be safer than in custody of the widow, Mrs. Evaline M. Kimball.

She is 80 years old, and in feeble health. Conservators were appointed for her recently, and Judge Horner approved taking the art collection to the Institute.

Mrs. Kimball went on a western tour and a little later the art collection was taken from her home at 1801 Prairie Ave. Recently she returned to Chicago and at once missed the pictures that she and her husband had gathered in European travels years ago.

When Judge Horner learned of Mrs. Kimball's grief over her missing treasures he entered an order, one of the most unusual court orders in county records, for the Art Institute to return the pictures.

It was not strict legal procedure, he explained, but he felt it was justice.

FRENCH ART COMING

During November and December contemporary French paintings and etchings will be shown in the rooms of the Museum of French Art at 599 Fifth Ave. The artists whose works are coming over in charge of M. Reitlinger include Lucien Simon, E. Menard, Henri Martin, J. A. Muenier, H. Renard, L'Hermitte, Jules Adler, Joseph Bail, Paul Chabas, Charles Cottet, Maurice Denis, Paul Albert Laurens, H. Le Sidaner, Andre Dauchez, Dagnan Bouveret, Jean Beraud, painters, and the etchers Beltrand, Brunet Debaisnes, Cheffer, Dauchez, Jonas, Le Meilleur, Pinard, Pinet, Pillet, Yencesse and Sulpis. Representative examples of each man will be shown.

OMAHA'S NEW DIRECTOR.

Mr. Maurice Block, head of the department of decorative art of the Chicago Art Institute, has been engaged as art director for the Omaha Society of Fine Arts and assumed his duties. An art director for Omaha was made possible by the gift of \$2,500 to be donated annually by Mrs. Ward M. Burgess, president of the Omaha Society of Fine Arts, and a pledge of a similar sum by art lovers.

Mr. Block is a graduate of the University of Chicago and was chosen upon the recommendation of Mr. Dudley C. Watson, director of the Milwaukee Art Institute.

THE AUTUMN SALON

A special cable to the N. Y. Times from Paris says: "Varnishing Day at the Autumn Salon Oct. 14 brought the mob so thick around the pictures that it was almost impossible to see anything."

"On the walls the pictures are almost as crowded as the people on the floors of the Grand Palais and in productivity, at least, the artists have done as well as in any previous year. There are a number of entirely new names, and though some attempt has been made to group and hang the pictures according to some principle, the whole has rather a chaotic effect."

"The most apparent of general tendencies is reaction against pure 'cubism.' In the whole Salon there are only about a dozen real 'cubist' pictures and even they have not exactly the appearance of 'cubism' as it first startled the world. The desire to make their work understandable has evidently proved too much for the artists."

"Into much of their work the effect of the revolution of which 'cubism' was one expression has, however, passed. The Salon is in no sense an academy. This year the attempt seems to have been made to hang as many and as representative pictures as possible with the idea of encouraging art back to pre-war importance and opportunity."

"There are few outstanding or sensational works, and the fame of attracting the largest crowd around his pictures belonged to Van Dongen, who exhibits an astonishing picture of a woman bathing and the portrait of the French militant Socialist Rapoport. The figure of this ex-Deputy would be at all times remarkable, for an accident or nature has rather deformed his body and compensated him with strength of feature. Van Dongen has exaggerated the effect by portraying him between two girls, audaciously drawn, whether by accident or design, with a marked red spot on his hand."

"What one art critic called an 'irritating naturalism' characterizes a good deal of the new work, but the fairest judgment is that from impressionists this year's exhibitors have enriched their work and from 'cubists' they have absorbed a new sense of volume."

LOOK OUT FOR THESE "COPIES."

A special cable to the New York "Herald" from Paris, says: "No doubt America will continue to get a large share of the works of the 'old masters' despite the recent French decree prohibiting exportation of the nation's artistic heritage, or at least such examples as date prior to 1830. But instead of arriving in bulky packages, bound in cotton-wool and special absorbent powder, the most valuable paintings will be shipped from France as 'copies without value,' which the French law provides may be sent anywhere—and without worry about customs duties on either side of the Atlantic."

"The scheme most in favor among French art dealers, according to one who has built up a bank account of millions through his dealings with American buyers, is to take the canvas, revarnish it and superimpose a new and modern signature above the original."

"Of course, the American purchasers are informed that the shipment is an authentic one, the informant says, but the customs collectors in N. Y. remain in blissful ignorance that they are being duped."

"But there is another side to the practice which is not as agreeable, from the buyer's standpoint. Some unscrupulous dealers have discovered the system and are actually shipping real 'copies' with superimposed signatures, the uppermost signature being a forgery of an old master's handwriting. Not a detail is overlooked by the clever speculators in America's art knowledge. The shipment is mysteriously and anonymously denounced to the customs officials in N. Y., and when the painting arrives it is seized and held for payment of the American tax and an additional fine. Only in a few cases have the shipments been confiscated, and in any event the French exportation decree is ignored."

"The fine amounts only to 20,000 to 25,000 francs as a maximum, and in return for this the painting is described as 'an original' and when offered for sale in the art shops fancy prices are bid. How many of these copies are flooding the American art market is unknown, but the business is said to be so profitable that one art shop in the suburbs of Paris is devoting its entire time to the preparation of special copies with a very realistic signature of the master."

Jane Peterson has returned to her Sherwood studio after a summer spent painting at Gloucester, Mass.



PRINT OF PORTRAIT OF JAN LUTMA

Rembrandt

Recently acquired by Metropolitan Museum.

DR. ROBINSON GOES ABROAD

The Metropolitan Museum "Bulletin" announces that the museum has granted to Director Edward Robinson leave of absence for six months, and that he and Mrs. Robinson will sail on Nov. 9 for Naples, proceeding thence to Egypt, where Mr. Robinson will study the Museum's extensive explorations near Thebes.

DETROIT GETS A WHISTLER

The collection of the Detroit Museum has been enriched by an oil portrait of Robert Barr, novelist and former newspaperman of Detroit, who died in England several years ago. The portrait is by Whistler and has been presented to the institute by the Witenagemote Club, of which the novelist was a member prior to going to England.

MUSEUM'S REMBRANDT PRINTS

The Metropolitan Museum has recently received from an anonymous donor a number of Rembrandt's plates which increases the Museum's holdings of good impressions from this master's plates from thirty to nearly fifty.

These include such works as the "Three Crosses," the "Hundred Guilder," "The Three Trees," "The Vista," and the portraits of Jan Lutma, reproduced on this page; "Jan Cornelis Sylvius" and "Rembrandt at the Window."

Miss Weir, director of the School of Design and Liberal Arts, has just returned from a summer in Europe—painting and studying modern art movements in Paris.

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Touchstone Opening Show

The Touchstone Galleries, 11 W. 47 St.,
have selected for their opening exhibition
a collection of drawings and etchings by
well-known painters, among them George
Bellows, represented by a group of etch-
ings and lithographs, Robert Henri, with
several characteristic subjects, Gifford Beal,
Edward Hopper, Kenneth Hayes Miller,
Van Deering Perrine, with several of his ro-
mantic themes, Albert Sterner, Bernard Gus-
sow, Elizabeth Grandin, Tod Lindenmuth,
Walter Tittle, Jerome Myers, Laura Forbes,
Peggy Bacon and Mary Rogers.

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METROPOLITAN MUSEUM NEWS

The fiftieth anniversary exhibition at the
Metropolitan is gradually closing and the
pieces lent for the summer will all be re-
turned by Nov. 1. In this transition many
of the museum's effects are being rearranged.

Among the displays recently put on view,
one of the most interesting from the stu-
dent's point of view is a collection of rub-
bings from Han tombstones in Room H-11,
where Japanese prints were shown. These
rubbings are from Chinese funeral chapels
of Hiao Chan, from before 129 A. D., and
of Wu Liang, about 150 A. D. The figures
represent little stories of everyday life and
homely tales and legends. A stone tablet of
the Han period said to have stood in the
Ching Ping Hsien, Province of Shantung, is
also to be seen in the same room.

In the main entrance hall of the museum,
work is under way on one of the four large
pillars preparatory to the placing of a large
memorial relief of J. Pierpont Morgan, to
be presented to the museum by its present
board of directors. Paulanship has had
the commission for this work. It will be
placed on the pillar in a few weeks.

Another addition to the museum, now
being placed, is a pediment relief from the
old Parkhurst Madison Square Church, pre-
sented to the museum by Miss Flora Isham
and placed at the south end of the library.

Changes have been made in the Japanese
Armor Hall. The collection has been aug-
mented with pieces representative of early
Japanese history. Swords, stirrups, saddles
and breastplates taken from tombs and
burial mounds represent the period of from
1,300 to 2,000 years ago.

Lithographs at Public Library

Last Spring the N. Y. Public Library
gave an emphatic evidence of its desire to
serve the cause of American graphic art by
arranging an exhibition of "American Etch-
ings of To-Day." Now, the same has been
done for contemporary American litho-
graphs, the exhibition to remain on view to
January 15. If lithography has not been
adopted by artists, as a medium for direct
expression, to the same extent as etching,
that is all the more reason for reviewing
what has been accomplished. It may help
to show how well lithography is adapted to
the artist's needs. There is an undoubted
awakening interest in this process of such
rich resources. That fact forms the reason
for the present exhibition, and its appeal.

Photos at Arts Club

An exhibition of photographs by Lewis
W. Hine is on at the National Arts Club.
Mr. Hine's subjects were interesting char-
acters he found in industry and a few types
he photographed in France. The pictures
are nearly all portraits, showing an idealistic
view of persons around whom many of us
see only drudgery.

EXHIBITIONS NOW ON**Vincent Van Gogh at Montross's**

The Montross Gallery, No. 550 Fifth Ave.,
opens the season with an interesting and im-
portant exhibition of some 32 oils and 35
watercolors, drawings and lithographs by
that eccentric and virile artist, Vincent Van
Gogh (1858-1890), who, for the most part,
signed his works Vincent, and who with
Gauguin, has had a large following of recent
years in Europe. The present display, to
those Americans not familiar with the artist's
work, will reveal him as a member of the
art family of which Millet, Daumier and the
Belgian painter and sculptor, Meunier, are
the leaders both in his devotion to the life
of the laborer and his strength in the depic-
tion of the "poetry of toil." Like his better
known fellows in this field, he is a virile
draughtsman, a lover of soft gray tones, and
he has the same sympathy with the sombre
side of humanity and human life as had these
fellows.

Van Gogh was not a colorist—his por-
traits are painted in the primary tints and
almost in flat tints at times, but he gets char-
acter and expression and notably the feeling
of force and power. There is sunlight and
an attempt at vivid color in his "House at
Arles" and good air and light in "Paris Res-
taurant" and "Boulevard de Clichy." His
landscapes have fine distance and soft tonal
effect, and his still lifes are strong and true.
A painter of unquestioned power, his art is
one to study and one must admire his superb
drawing of the figure and his evident sin-
cerity.

Pushman and Group Display at Macbeth's

To open the season, the Macbeth Gall-
eries, 450 Fifth Ave., have put on, to Nov. 8,
two attractive exhibitions—one of 15 works
by the Armenian painter, Hovsep Pushman
for some years resident in America, and a
group display of four examples each of those
well-known Americans, Ben Foster, Robert
Henri, Hayley Lever and Gardner Symons.

Mr. Pushman studied in Constantinople
and Paris, and came to Chicago only in 1914,
where, and in Milwaukee, and later in Los
Angeles, his colorful decorative pictures at
once attracted deserved attention and won
him reputation. His work is not, as yet
well known in the Eastern cities but after
the present exhibition it is to be predicted
that it will be in demand. The artist has
seemingly dipped his facile brush in pow-
dered jewels. His color is brilliant in the
extreme, and yet not false. His work re-
calls Mancini in passages, and has at times
a touch of Benjamin Constant. The can-
vases now shown are, with the exception of
a portrait of the artist's son, not as strong
as his other works, a fine still life, Armenian
(Continued from Page 5)

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Letters are of great historic interest, and while there are only a few Paintings,
among them is found the study of the "Death of Wolfe" by Benjamin West, from
which he painted his masterpiece, and other Historical Portraits.

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LONDON LETTER

London, Oct. 13, 1920.

A four days' sale at Sotheby's of part of the late Lord Northwick's collection of drawings is to open Nov. 1. Among the Italian drawings are several by Parmigiano, Carracci and Guercino; among the Dutch, German and Flemish, examples by Elsheimer, Jan Breughel, Rembrandt and Vandevelde, while among the French, Poussin and le Prince are represented. Cezens and Cartwright are among the English masters.

A Slump in Forgeries

"Every cloud has its silver lining" and the present-day rise in the wages of labor has likewise its advantages—for others besides the laborers! It is said, on good authority, that since the cost of fine workmanship has risen so greatly, and that of materials also increased, the supply of forged and "faked" furniture has been conspicuously on the decline. It no longer pays to carry out copies of old pieces, sufficiently good to deceive the eye of the potential buyer. Reproductions there still are in plenty but the forgery that actually masquerades as the original has been notably discouraged. Good news for the amateur!

Some Current Exhibitions

The art world is getting busy and there are fresh autumn exhibitions at most of the galleries. At the Leicester Galleries in Green St. each of the three rooms is devoted to a separate show. In the inner room is an interesting display of ancient art, including some of those Romano-Egyptian heads that one somehow feels must have acted as inspiration to Matisse, some notable specimens of Ming enamel, and Han iridescent glaze vases, also some interesting Chinese figures in glazed earthenware. The second room is devoted to studies made in Cornwall by Harold and Gertrude Harvey, the former of whom reflects to some extent the influence of Augustus John and Laura Knight, especially in his treatment of the human figure. In the third room Edmund Blampied is showing etchings and drypoints of distinct power and virility. This artist, who has only recently come into his own, brings many individual gifts to his work. A native of Jersey, he depicts with rare insight and understanding the various types with which he is familiar, treats with sympathy his dog and horse models, and enters into the animal psychology as only a true animal enthusiast can. Blampied's early life and the way in which he has been helped to an art training by various kindly souls who have seen and appreciated his early efforts, is full of romance. He bids fair to fulfill the hopes that have been centered on him.

At the Dorian Leigh Galleries in Bruton St. there is at present an exhibition of especial originality and interest. This consists of silhouettes by a young Norwegian artist, Gudrun Jastrau, who has, as it were, evolved for herself quite a new art. Not even the 17th and 18th C. artists in silhouette attempted such elaborate or finely delicate compositions as this girl of 19, who in her groups and studies achieves not alone extremely decorative results, but by some skillful method of her own, manages to convey subtle gradations of expression and to rouse emotions such as one does not as a rule connect with this type of art. A curious feature of her work lies in the fact that these compositions are not drawn or sketched out in any way in the first instance; they are cut directly onto the paper with fine scissors. It is possible that Miss Jastrau will exhibit later in America, when there will be an opportunity for American art lovers to judge for themselves of her work.

The American in Our Midst

All hopes as to the advent of American visitors thronging to London this season have been dispelled. There is no doubt that the more advantageous rate of exchange in regard to French currency has had the effect of diverting to Paris a goodly number who would otherwise have devoted their time to London. It is expected, however, that the late autumn and early winter will see more American buyers in this country than is usual, for accommodation on the liners is now far easier to obtain than during the summer months, and London itself is, in spite of the attractions of the season proper, a far pleasanter place wherein to dwell than during the wet and cold summer. The cost, and more, the annoyance as to passports in America and England, quite as much as in France and other Continental countries, have had much to do with the abstention of Americans from visiting Europe of late. Those who visit London late this year will have the advantage of finding the glorious stained glass window, removed from the Southwest Tower in Westminster Abbey during the War, restored once more to its rightful place, cleaned and releaded so that, if possible, it appears even finer than before. One wonders what effect the three

PARIS LETTER

Paris, Oct. 13, 1920.

A great deal of interest has been aroused here by sales of French pictures in New York. The periodical which divulged the affair about the sham Renoirs has been devoting a very humorous article to the sale of pictures of the Barbizon school in the collection of M. Milliken of St. Louis. It concludes with the following remarks: It would appear that Mr. Milliken had paid 100,000 dollars for the 205 pictures of the Baré Cabinet, that is to say about 488 dollars apiece. That is nothing at all; on an average they were knocked down at 28 dollars apiece. That is a lot. The collectors took the advice of the author of the preface (to the catalogue); they criticised with their eyes."

The moral of this story is that a good picture which seems dear is always cheaper than a dubious one which goes cheap.

Notwithstanding that there are a great many good specimens of the Barbizon school in American collections, it is still in Paris that they are the most easily found with the least fear of mistakes. There is a very fine selection for instance at the Simonson galleries, 19, rue Caumartin, where may be admired sumptuous, powerful sun-



THE PICTURE REFUSED AT PITTSBURGH CARNEGIE DISPLAY

modern windows that have been promised (or threatened) for the Abbey at no distant date, will have, in comparison, with this marvel of mediaeval workmanship. L. G.-S.

ARTHUR GREATOREX HONORED

Mr. Arthur Greatorex has received a most appreciative letter from Mr. Harry L. Verney, Secretary to the Queen, stating that "he has been commanded by Her Majesty to express her very sincere thanks for and great appreciation of the framed etching of 'John Knox's House,' which Mr. Greatorex forwarded her, and further stating that Her Majesty is very glad to possess this fine copy as a memento of the visit she paid to the historical building during her recent stay at Holyrood."

Swiss Painting Exhibit

The Swiss Government is planning a circuit exhibition of Swiss paintings in the U. S. and Mr. William H. Fox, director of the Brooklyn Museum, has charge of the arrangements. Mr. Fox was also a member of the jury of selection which met in Zurich in September. The pictures will first be shown in Brooklyn, probably in Feb.

sets by Daubigny; noble compositions by Dupré; romantic scenes by Diaz; and Corots showing that poetic feeling for nature impregnating all his works whatever be their size. Troyon neighbors Charles Jacque, and Français is represented by some very remarkable paintings. By Harpignies there is a very charming little Italian scene dated 1864 showing the Mediterranean coast with olive trees in the foreground and blue mountains in the back, recalling another very charming toile by that master at the Petit Palais.

Several fine Ziems, Boudins, Lépins and Jongkinds, as well as Pointelins and Monténards, complete this delightful collection of paysagistes and I was also impressed by good specimens by Henner and Vollon.

M. Simonson also owns an excellent collection of modern masters such as La Touche, Le Sidaner and Lucien Simon.

Harry Watrous has returned to his Sherwood studio from his home at Lake George. Mrs. Watrous, who has been ill for several months, has also returned and is improving in health.

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ARTIST AND DIRECTOR CLASH

Paris, Oct. 6, 1920.

The Bulletin de la Vie Artistique has given publicity to a misunderstanding between the painter Félix Vallotton and Mr. John W. Beatty, director of Fine Arts at the Carnegie Institute, Pittsburgh. This is Mr. Vallotton's tale: "Some time ago I was called to the telephone by an unknown voice asking me to send a picture to the Carnegie Institute exhibition at Pittsburgh. Further information would, so I was told, be given me by the firm undertaking the packing and conveyance of my pictures. This information was that the exhibition was unusually important. An invitation was handed me specifying that I should have no outlay of any kind. Impressed as I was, I selected a big picture, 'La Bibliothèque,' exhibited at Druet's a year ago and which shocked no one, the subject being of the utmost propriety. Weeks passed, when, suddenly, I received from Mr. Beatty a card, dated April 16, 1920, worded as follows:

"We regret to have to inform you that your picture entitled 'La Bibliothèque,' proposed for the annual exhibition, was not accepted by the International Jury. It will be returned to you as early as possible."

"The adventure is only funny but conveys a moral to such confrères who might also be led astray. The greatest criminal in this affair is myself, who was foolish enough to lend an ear to this farce,—so I make no complaint. Perhaps the word 'none' opposite the question as to what honors I could boast of brought the decisive in my case. If not, the story has not its equal. "F. Vallotton."

Mr. Vallotton's surmise was not without some foundation for he had received a letter from Mr. Beatty, dated Feb. 11, 1920, worded as follows and having, as the Bulletin points out, eight references to "honors and rewards":

"Sir: The catalog of the International exposition of the Carnegie Institute is one of the few annual publications giving the list of honors and rewards granted to artists. Indeed, this catalog is a standard work of reference in the art-world for all information concerning honors and awards given to painters. We wish these lists to be as complete and exact as possible and to this effect venture to ask for your kind assistance. Instead of giving the names only of the localities where the honors and awards have been granted, we wish to credit the organizations which have thus honored artists or the institutions where the painters are represented. Your replies to the following questions will be much appreciated: (1) Of which societies of artists or of which artistic institution are you a member? (2) In what permanent galleries are you represented? (3) Please give the list of rewards which have been attributed to you by different artistic organizations and mention the names of exhibitions (and of the towns where these were held), as well as the year when the reward was attributed to you. We highly appreciate this information which permits us to convey absolutely correct information in our catalog. "Yours, etc.,

"JOHN W. BEATTY, Director."

To the last of these questions M. Vallotton, who is of Swiss birth, and a member of the Salon d'Automne, was obliged to answer "none" as surely too Gauguin, Cézanne, Cross, Degas, Disley, Lautrec, Pissarro, Berthe Morisot, Van Gogh and Seurat would have had to reply. But this does not imply he has not been offered any honors for, quite recently, he refused "with thanks" the Legion of Honor, as did also, in their time, Claude Monet, Bonnard,

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both the new and old address should be
given. Two weeks' notice is required for
changing an address.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

SPECIAL ANNOUNCEMENT

Owing to the continued high cost of
printing production, paper and postage,
it has been found necessary to advance
advertising rates 25%, and unless these
costs decrease by Jan. 1, 1921, next, it
will be necessary to raise the subscrip-
tion rate to \$4 a year and the sale price
of individual numbers to 15 cents, as
the journal is now being sent to its sub-
scribers and sold at a loss.

All new subscriptions received be-
fore Jan. 1, next, will be entered at the
present rate of \$3, and those subscrip-
tions expiring before that date will be
renewed at \$3.50. This advance of
advertising and subscription rates is
made with the greatest reluctance and
nearly a year later than more sub-
stantial advances on the part of all
other American periodicals.

Anders Zorn's Will

According to press dispatches A. Zorn's
will leaves his property to the widow, upon
whose death it all goes to the Swedish gov-
ernment. M. Zorn expressed the wish that
the government allow his residence and all
the surrounding buildings to remain un-
touched and that a stone building be erected
on his farm at Mora as a museum of art,
including a collection of all his etchings.
His Stockholm house, containing the old
Bellman inn, is left to the Swedish academy,
with instructions that the earnings of the
inn be awarded annually as a prize to Swed-
ish poets.

MUSEUM HEADS AS "EXPERTS"

The retirement of the veteran
Director of the Rjyks Museum in
Amsterdam, following that of Dr. Bode
as Director of the Kaiser Friedrich
Museum in Berlin, has revived, as will
be seen from an article printed ele-
where in this issue, the old question as
to the propriety of an Art Museum
Director giving "expert" opinions on
art works, and even certificates of gen-
uineness. It appears that the Rjyks
Museum Director consistently de-
clined to give such opinions and cer-
tificates during his long years of serv-
ice, and that his successor is to follow
his example. The Hollanders claim
that the giving of such opinions and
certificates now introduced into their
country was imported from Germany.

We have always maintained that
museum heads should refrain from
passing upon art works submitted to
them or brought to them by outside
persons for examination and expertis-
ing. This should be left to private
individuals who are independent and
who can the more freely investigate
and consult. We have always com-
mended the stand of the Metropolitan
Museum in this particular. The for-
bidding by that institution of its
Directors of Departments to give
opinions for remuneration has, in our
opinion, probably prevented, if not
scandals, certainly embarrassing situa-
tions in past years.

SEWELL-BROWN

The marriage of Miss Marion Brown,
daughter of Bolton Brown, and William
Joyce Sewell, second son of Robert V. V.
Sewell and Mrs. Amanda Brewster Sewell,
took place on Oct. 19 at the Municipal Build-
ing of this city. The bride's father is the
well-known artist.

WATARI-DELANO

Miss Priscilla Alden Delano was married
to Takeo Watari, a Japanese artist, on Aug.
5. Both of the contracting parties attended
the Art Students' League.

OBITUARY

Charles H. Mackie

Charles H. Mackie, R. S. A., died in
Edinburgh July 12. He was born at Alder-
shot in 1862, and was educated at George
Watson's College and Edinburgh Univer-
sity. In 1878 he entered the Edinburgh
School of Art, and three years later be-
came a student at the Royal Scottish
Academy. There he first exhibited in 1879,
and so continued for many years. He also
exhibited at Munich, Berlin, Venice, Buda-
pest, Dresden and Amsterdam; he received
the gold medal at Amsterdam in 1912. He
was chairman of the Society of Scottish
Artists in 1900-01, and was a member of
the Royal Scottish Watercolor Society.
Among his pictures are "Weaning
Lambs," "E'enning Brings a Hame," "Reap-
ers Returning," and "Back End o' the
Year."

Thomas W. Shields

Thomas W. Shields, Brooklyn artist, who
lived alone with his paintings in the house
at 137 Clinton Avenue, died in St. Peter's
Hospital of pneumonia. He was born in
Scotland 70 years ago and studied in the
Beau Arts School in Paris under Gerome
for nearly six years and also studied under
Carolus Duran and others. Mr. Shields was
the painter of "Mozart's Last Requiem,"
which hung for a long time in the Brooklyn
Institute and which somewhat resembled
Munkacsy's painting of the same subject in
the Metropolitan Museum. Mr. Shields had
claimed that Munkacsy had borrowed his
motifs. He was unmarried.

George Alexander Smyth

George Alexander Smyth, "expert" art
appraiser and authority on etchings, died re-
cently at his home in Flatbush. He was
born in Glasgow, Scotland, and came to
this country about 25 years ago. He was a
member of the N. Y. Art Association.

Vittore Grubicy

The Italian painter, Vittore Grubicy, who
has just died at Milan, aged 51, was well
known in Paris. He was a great student
of the scientific methods of Fentanesi and
Ranzoni, and of the artistic innovations of
Seurat, Signac and Pissarro. Nevertheless,
this son of Italian skies claimed to have
learned most from the English painters Bon-
ington, Constable and Turner.

CORRESPONDENCE

Duplicates of Old Masters

EDITOR AMERICAN ART NEWS:

Dear Sir—Your current issue is of especial
interest to students of old masters, through
the references to the discovery, or alleged
discovery, of duplicates of two great pic-
tures at the Louvre, namely, "La Belle Fer-
ronière" of Leonardo, and a Holy Family
of Raphael. In regard to the latter, there
are three works in the Louvre known as
"The Holy Family," namely, "The Large
Holy Family," "The Small Holy Family,"
and the "Madonna di Loreto." The last
named is recognized everywhere as an old
copy, and the authenticity of the second (a
little picture about 15 in. by 13 in.), is usu-
ally disputed, Giulio Romano being com-
monly regarded as the artist. The newly
found duplicate must then be of the large
work, but that this was painted by Raphael
for the second Lorenzo dei Medici (1492-
1519) was finally proved 70 years ago. In
1900 a magnificent duplicate was exhibited
in Paris by the Marquis de Crèvecoeur,
which was held to have been at least partly
painted by Raphael, and this is probably the
work now in the possession of Mr. Lavery.
There are, however, many examples in ex-
istence of all three pictures, and a contem-
porary copy of the "Madonna di Loreto"
was exhibited in N. Y. a year or two ago.
It is the same with nearly all the other
works of Raphael. There are no less than
nine examples of his portrait of Julius II
in various European museums, all attributed
to him, though it is quite well admitted if
one gets down to basic facts that the Pitti
Palace painting is the original. In America
also there are several copies of this picture.

You are entirely right in your editorial
opinion as to the extraordinary evidence
now required to establish a work hitherto
unrecognized, by such masters as Raphael
and Leonardo. I should say that half a cen-
tury is a small measure. During the last
century, although four new Raphaels have
been discovered, in not a single case has a
duplicate of one of his known pictures been
finally accepted, even though the actual orig-
inal may be missing. With Leonardo the
position is much the same. Five years ago
a book was written to support the authen-
ticity of the "Mona Lisa" then exhibited at
the Boston Museum, and there is another
XVI C. example of the picture in a private
collection in N. Y., but all the mass of evi-
dence brought forward in support of these
pictures has not had the slightest effect
upon critics. A few years ago the discovery
of the original of Leonardo's "Leda" was
announced in Rome, the owner being Mr.
Spiridon, brother of Mr. F. Spiridon of N. Y.,
and of the owner of the famous Spiridon
collection in Paris. If one may judge from
the price asked for the work (\$240,000),
then it was certainly a genuine Leonardo,
but critics have failed to accept it so far, at
least publicly. The few portraits of Leon-
ardo are all multiplied, and "La Belle Fer-
ronière" exists at least half a dozen times
in XVI C. works. There are no less than
eight examples of the Morrison portrait of
Leonardo from which the celebrated wax
bust was taken, and in England alone there
exist three duplicates of the nude "Mona
Lisa" at the Hermitage, while the portraits
now given to Luini or Boltraffio, which used
to be assigned to Leonardo, are to be found
in one form or another in fifty collections.

After all, in these matters, history counts
for next to nothing, and unreasoned opinion
by anybody for even less. The reasoning
must be complete and deductive, and not
inductive, to carry weight, and in case of
dispute the composition and drawing must
define a picture by Raphael, and drawing
and shading, a work by Leonardo. No
other man has succeeded in reaching the
perfection of Raphael's drawing, and only
one has successfully imitated the relief of
Leonardo, and he was a Russian who spent
five years in shading a single figure. I for-
get his name, but perhaps some N. Y. art
lover will remember it, for he was the artist
of the "Nana" exhibited in America nearly
a quarter of a century ago.

E. Govett.

New York, Oct. 18, 1920.

George E. Bissell

George Edwin Bissell, a sculptor, many of
whose works adorn this city, died August
31, at Mount Vernon, of old age. He
studied art in Paris, Rome and Florence.

Many of his creations reflected famous
scenes of the war. Among his best works
are the statues of Colonel De Peyster and
Judge Watts in New York, and one of Lin-
coln in the Congressional Library, Wash-
ington. Several of his marble and bronze
statuettes are in the Metropolitan Museum
of Art, New York.

S. C. Scotten

S. C. Scotten, 68 years old, a Board of
Trade operator, died at his home in Chicago,
Aug. 6, of heart disease. He owned what
was said to be the fifth largest art collec-
tion in America, including several Rem-
brandts and one work of Rosa Bonheur. His
pictures were insured for \$1,500,000.

THREE NOTABLE BURLINGTONS

The three numbers of the Burlington
Magazine for August, September and
October, the first two of which, owing
to delayed mails arrived too late for
notice in the August and September
issues of the ART NEWS, are replete
with interesting and important mate-
rial for art lovers.

In the August issue Mr. C. Dodgson
discusses an "Illuminated Passion"
Ms., an alleged discovery, said to re-
veal Albrecht Durer in the hitherto
unknown capacity of a miniature
painter. M. F. Jamot writes of the
"Acquisitions of the Louvre During
the War." Mr. F. H. Andrews has a
second paper on "Ancient Chinese
Figured Silks excavated by Sir Aurel
Stein." W. L. Hildburgh writes of
some small bronzes by Pietro da Barga,
R. L. Hobson on "New Acquisitions in
the British Museum," and F. M. Kelly
on "Mytens and His Portraits of
Charles I." Mr. H. N. Veitch dis-
cusses, in a third paper, "Sheffield
Plate"; Mr. Tancred Borenius a "North
Italian Altarpiece," and Mr. E. Alfred
Jones "The Plate of the British Peace
Commissioners to the U. S. in 1778,"
while M. F. R. Vanderpyl writes
entertainingly on modern French Art.
There are also papers on early Chinese
art at the Paterson Galleries on mat-
ters at the National Gallery, a note on
Van Eyck's "Jean Arnolfini," and a
letter from Mr. F. M. Kelly on a "Por-
trait of Isabeau de Baviere."

The September Burlington opens
with a paper by Andre Salmon on the
Modern French painter Georges
Seurat, Mr. E. H. Buschbeck discusses
the "Tapestry Exhibition at Vienna,"
and Mr. Alfred Jones writes interest-
ingly of "Some Builders of Ships for
the Royal Navy and their gifts of plate
1708-1736." From Mr. Martin S.
Briggs comes a paper on the "Fatimite
Architecture of Cairo," and Mr. F. H.
Andrews contributes his third paper on
the Stein ancient Chinese figured silks,
and M. Paul Jamot a third paper on the
"Louvre's Acquisitions During the
War." Included in the monthly Chron-
icle are notes on "British Art at the
Tate Gallery," on an unrecognized
drawing by Peter Vischer the Younger,
by Mr. A. M. Hind, on Decorations
by M. J. M. Sert and on Contemporary
Art at the Hampstead Gallery. There
are also letters from M. Pierre Bautier,
assistant director of the Brussels
Museum, on the quaint and curious
painting of an old Picture Gallery by
Cornelis de Baellieur, with plates of
two of these same canvases, one in the
Brussels and the other in the Dijon
Museum.

The October Burlington, just re-
ceived, has for a frontispiece a plate of
a Portrait Group by Sebastiano del
Piombo, owned by Viscount Lsscelles,
with a descriptive note by Mr. Tancred
Borenius. There is an interesting
article on a Still Life by Vermeer of
Delft, by Mr. J. O. Kronig, and some
equally interesting notes on Giovanni
Bellini by Mr. Arthur Symons. Dr.
Oswald Siren contributes some addi-
tional "remarks" on the "Buffalaco
Hypothesis." From Mr. A. Van de
Put comes an article, with plates, on
a miniature, probably by Otto Van
Veen (Vaenius), of the Archduke
Ernest, and an engraved portrait by the
artist's younger brother, Gisbert, of the
same personage. Mr. Martin S. Briggs
continues his discussion of the
"Fatimite Architecture of Cairo," and
Mr. Herbert Cescinsky writes on
"Chippendale Ribbon-backed Chairs." There
is an article on a XVII Century
Asia Minor carpet by Mr. E. C. Tat-
tersall, and in the monthly Chronicle,
notes on the Van Eyck Altarpiece at
Brussels, and the reopening of the
British Museum's Print Room. Mr.
J. F. Flanagan sends a letter on
"Ancient Chinese Figured Silks."

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dividual ones, can be had from the
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WITH THE DEALERS

Mr. Charles, of London, who recently leased the Fifth Ave. front and part of his large building at the S.W. corner of 56 St., is fitting up the rear portion for his galleries. He recently returned from London and is preparing for the sale of his stock at the American Art Galleries in November, which, both from the high quality of the material to be offered, and because it will be the first important art auction of the season, is attracting much anticipatory attention.

Mr. Frank Partridge of Frank Partridge Inc., No. 6 W. 56 St., is expected from London late this month. This will be Mr. Partridge's first visit to America since his remarkable escape in the Lusitania tragedy, as his family have naturally been unwilling to have him again cross the Atlantic. He will, on his arrival, see his new and handsome N. Y. galleries for the first time. Mr. Otto has retired from the management of Frank Partridge Inc. in America and has been succeeded by Messrs. George Busby and D. Vickers.

Mr. Arthur Vernay of No. 12 E. 45 St. recently returned from London and is at his galleries. While in England Mr. Vernay secured an important assemblage of old English furniture, Sheffield plate and art objects, some exceedingly rare and fine.

Mr. C. T. Loo, of Yuan and Co., No. 557 Fifth Ave., left Paris Oct. 13 and is due here next week to resume charge of the N. Y. galleries of the house.

Mr. G. Frank Muller, artist and critic, has returned to N. Y. after several months' sojourn in Canada.

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EXHIBITIONS NOW ON (Continued from Page 2)

figure subjects. To these he gives not only brilliant color but life and expression of character. A painter to be reckoned with.

The examples of Foster, Henri, Symons and Lever in the group exhibition, in the second gallery, have been well chosen and are mostly new works. Of the Fosters the best is "Late Summer in My Garden."

The Symons are three winter scenes, all characteristic, and a "Sunlit Valley," and the Levers play the changes on Gloucester Harbor and its shipping, in his best manner. Henri sends a double portrait, "Sammy and His Mother"; a strong "Portrait of a Blonde Girl" and a delightful early work, "Far Rockaway Beach in 1902"—the last a novelty to the painter's admirers.

Zorn's Etchings at Keppel's

A collection of Zorn's etchings is shown as a memorial exhibition at the Keppel Galleries. A number of the rare plates are lent from private collections, among them are "The Waltz," "Rosita Mauri" and "St. Ives." In the preface to the catalog Mr. David Keppel pays a high tribute to Zorn as a painter. When Mr. Keppel was in Stockholm an exhibition of paintings by Zorn and Lilienfors was in process of arrangement and an advance view was secured for him. "Unfortunately in this country," he writes, "we see very few paintings by Zorn, and, well as I know his masterly work as an etcher, that exhibition was a perfect revelation to me. I had no idea what a splendid, powerful talent he had as a painter. There was a series of small sketches in oil of quite extraordinary beauty. Some of the most beautiful paintings bore dates within the last year or so. Not only the superb quality but the actual number and importance of the canvases were astounding. The feeling of open air and sunshine and the freshness of the summer in that northern country remained with one for days. I had never realized before how truly Zorn had left the impress of his broad, sunny nature to us in his art—in painting as well as in etching."

Sully Portraits at Ehrich's

An exhibition of some 15 representative portraits by Thomas Sully arranged chronologically, and now on at the Ehrich Galleries, 707 Fifth Ave., gives an excellent idea of the range and versatility of the artist, one of the most gracious of the long line of early and later painters who have limned American men and women of their times.

English by birth, Sully, who was born in 1783, and died in Phila., only as recently as 1872, spent most of his life in America, chiefly in Phila., and as he was a most prolific painter, left records in many households in the Quaker City, Charleston, S. C., and elsewhere, of his graceful and appealing art.

The portraits now shown range from those of Mr. and Mrs. Robert Johnson of Richmond, Va., painted in 1805, to that of Miss Carolyn T. Harding, painted in 1849, and emphasize the varied periods through which the painter's art developed. He was most influenced by the English master, Lawrence, and those works produced under this influence, for example, the self portrait of 1808, and that of Matthew Sully of 1825, are by far the strongest and richest in quality—and indeed might almost be mistaken for the work of Lawrence himself.

Many of Sully's women's portraits, while refined and graceful, are somewhat too saccharine, and have a weak effect. But this very sweetness endeared them to their fair subjects. The two large group portraits of the Vanderkemp and Sicard-David children are quaint and old-fashioned in composition and arrangement and soft and sweet in color.

Ettore Caser at Ferargil's

In the series of "Decorative Paintings, Harmonizing with Architectural Design," by Ettore Caser shown at the Ferargil Galleries, 607 Fifth Ave., through Oct. 30, the artist evidences a vivid imagination and distinct personality. While all of the works are decorative in character, they have also poetical expression. The display is varied and covers subjects in various parts of the world.

Miss Alice Judson has accepted a position as instructor at the Art School of the Carnegie Institute, Pittsburg. She leaves this city today to assume her duties there.

George W. Edwards' at Milch's

George Wharton Edwards, for many years known as a successful illustrator and who during and after the war brought out several books of colored drawings of cathedrals, chateaux, palaces and towers of Belgium, Holland, France and Alsace-Lorraine, in which countries he lived for years, and which were accompanied by interesting data concerning their histories, has, during the past year, painted a collection of New England landscapes now on view at the Milch Galleries, 108 W. 57 St., through Oct. 30.

Always an excellent draughtsman and having used color in most of his work, the artist has introduced into these later works a picturesque quality and poetry, accompanied by thorough knowledge of his medium.

The front gallery is given over to the exhibition of some 45 colored drawings and includes such interesting subjects as "North Porch of Rheims Cathedral," "Ancient Peron at Liege," "Town Hall, Compiègne," "Antwerp, Steen Prison Castle," "Nieupoort, Tour de Templiers," "The Library, Bruges," and many others equally interesting. There is distinct variety throughout the show.

Autumn Exhibition at Babcock's

An important display of works by present day American artists covers the walls of the Babcock Galleries, 19 E. 49 St. The collection chosen is representative of several of the older, better-known painters with a sprinkling of works by young and promising artists. There are examples of F. S. Church at his best period, Bruce Crane, E. H. Potthast, George Bogert, Irving Couse, W. Sartain, Albert Groll, W. J. Whitemore, W. R. Leigh, Louis Kronberg, Eugene Higgins, Guy Wiggins, R. H. Nisbit, John F. Carlson, Luis Mora and Gardner Symons. There is a poetical landscape by Adam Kramer, "Evening Shadows," a colorful, rich and individual "Hunters' Moon," by Albert P. Lucas, a good "Fox Hounds," by Henry R. Poore, one of George M. Bruestle's typical landscapes, "Stony Pastures," and excellent rendition of a "Provincetown Street," by Henry S. Eddy, and a good example of Charles M. Russell, "Spoils of War."

OLD LYME'S NEW GALLERY

After many years of effort by both the artists of Old Lyme and their friends and patrons, the Association is to begin the construction of a permanent Art Gallery. The building, designed by "Platt," will contain exhibition rooms, the most perfect that modern architecture can devise in lighting and ventilation, and to be so commodious as to permit the showing, by each member of the Association and their guests, of a number of paintings instead of practically one each, as in the past.

It is also intended to establish a permanent collection of paintings by all the artists who have worked in and around Lyme, in the past, present and future, and who have helped to make the Lyme exhibitions the artistic feature they have grown to be. This permanent exhibition will be open to the public throughout the year except during the period of the Annual Summer Show.

The Inauguration is to be in August, 1921 with the 20th annual exhibition of the Association.

THIBETAN COLL'N AT MUSEUM

Out of Thibet the secret, remote and forbidding, there has come a treasure to which clings a poignant and somewhat sinister atmosphere of oriental mystery and barbarism. Missionaries returning from far-off countries have often brought back costumes, weapons and implements which throw light on the customs and culture of the people who had made them. And now again a missionary—the Rev. H. B. Marx, for 16 years attached to a Moravian mission on the Indian side of the Thibetan border—brings such a collection—large and rich in variety and interest. Through funds provided by Mr. J. P. Morgan, this collection has been secured for The American Museum of Natural History and is on exhibition there.

There are over 230 pieces in the collection, and they cover probably every phase of the life of Thibet. There are native costumes, necklaces of amber, coral and turquoise, etc.

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ARTISTS' EXHIBITION CALENDAR

Chicago—Annual exhibition oils, Art Institute. Opens Nov. 4. Exhibits received to Oct. 22.

Concord, Mass.—Fifth annual exhibition, oils, charcoal, crayon and pen and ink sketches. Opens Nov. 15. Exhibits received to Nov. 4.

Philadelphia—Annual Watercolor and Pa. Society of Miniature Painters exhibitions, Pa. Academy. Opens Nov. 8. Exhibits received to Oct. 25.

SPECIAL NEW YORK EXHIBITIONS

Ainslee Gallery, 615 Fifth Ave.—Paintings by George Inness, A. H. Wyant, Homer Martin, Winslow Homer, J. Francis Murphy, and the Barbizon, Modern Dutch and Early English Masters.

Babcock Gallery, 19 E. 49 St.—American Paintings, Camera Club, 121 W. 68 St.—Carbon Photographs by Alexander Keighley, F. R. P. S., to Dec. 1.

Ehrich Galleries, 707 Fifth Ave.—Fifteen representative examples of Thomas Sully.

Feragil Gallery, 607 Fifth Ave.—Works by Ettore Caser, to Nov. 18. American Art in Paris by P. H. Bruce. Recent paintings of Porto Rico by H. Dudley Murphy.

556 Fifth Ave.—Lithographs, 1820-1920.

Kennedy Galleries, 613 Fifth Ave.—Original drawings of American Birds by Charles E. Weil.

Keppel Gallery, 4 E. 39 St.—Memorial exhibition of Zorn Etchings, to Nov. 6.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Ben Foster, Gardner Symons, Robert Henri and Hovsep Pushman, to Nov. 8.

Metropolitan Museum, Central Park at E. 82 St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c.

Milch Galleries—Paintings by Eliot Clark, Hobart Nichols, Ivan Olinsky, E. H. Potthast, Henry B. Snell, E. C. Volkert (3 each); 4 watercolors by Child Hassam, to Nov. 13. Paintings and drawings made in Belgium by Geo. Wharton Edwards, to Oct. 30.

Montross Gallery, 550 Fifth Ave.—Works by Vincent van Gogh. Admission 25 cents.

N. Y. Public Library, Fifth Ave. and 42 St.—Annual Exhibition of Recent Additions to Print Collections. Including the Mielatz Etchings, Samuel Colman's Etchings and Color Prints by the late Helen Hyde. Technical exhibition, "Making of Prints," Stuart Gallery.

Pratt Institute, Brooklyn—Paintings and sketches by Norwood McGilvery, to Oct. 20.

Woman's University Club, 106 E. 52 St.—Paintings of Paris, Japanese and Southern Gardens by Blanche Malone.

ART AND BOOK AUCTION CALENDAR

Anderson Galleries, Park Ave. and 59 St.—E. A. Housman collection of early American furniture, books, prints, etc., Oct. 30, afternoons.

Walpole Gallery, 10 E. 49 St.—Chinese and Japanese art objects, etc., Oct. 29-30, afternoons.

Early Season Art Auctions

A sale of the Oriental collection of L. O. Peck and others at the Anderson Galleries Oct. 16 brought \$23,749. A large Chinese woolen rug brought the highest price, \$1,200, from Mr. J. W. Jackson. A Chinese rug went to Mr. Seegar for \$725, a second Chinese rug to the same for \$775, and a third Tabriz rug to the same buyer for \$660. A large 19th C. Smyrna rug went to Mr. A. Kahanawicz for \$145.

Jonathan Thorne Sale

At the closing sale of the furnishings of the house of Mrs. Jonathan Thorne, 1028 Fifth Ave., recently sold, at the Clarke Auction Rooms, afternoon Oct. 15, Mr. Burton Holmes purchased a fine old Chinese teakwood bedstead for \$300 and a toilet stand to match for \$180.

An 18th C. secretary of mahogany went to the di Salvo Brothers for \$230, a William and Mary library table to Frank Bowles for \$290 and a high-back chair upholstered in old needlework to J. B. Raines for \$195. To Robert Cray went a Jacobean table for \$230, and H. Van Brinck paid \$1,250 for a Louis XV bedroom suite.

This was the opening sale in the new and handsomely appointed Clarke Galleries, 42-44 E. 58th St., the building formerly known as the Club de Vingt, owned by Mrs. Vanderbilt and which the present occupant has on a long lease. A feature of the new gallery is a revolving stage which makes for simpler and quicker action in a sale.

Miss Felicia Waldo Howell writes the ART NEWS to correct the statement that her picture "The Night Watchman" in Doll and Richards' mid-summer exhibition in Boston had received the \$1,000 Altman prize at an Academy of Design exhibition.

CHICAGO

With the opening of the Burnham Library of Architecture, a department of Ryerson Library at the Art Institute, the public has an opportunity to study one of the best examples of modern decorative murals the city affords. The Library was made possible through the bequest of \$50,000 by the late Daniel N. Burnham, father of the "Chicago Beautiful" plan. The room, which houses the new collection of architectural works, is in the nature of a long corridor with a vaulted ceiling, which leaves an elongated lunette at either end, above the mouldings. In one of the spaces there has been placed a decoration by Frederick Clay Bartlett, representing the building of the Great Wall of China. The artist is reported to be working on a companion mural for the opposite end which will give a sharp contrast by featuring the building of a modern skyscraper. A memorial exhibition of the etchings of Anders Zorn occupies the walls of the print room. A fine portrait of Daniel N. Burnham by Zorn has been loaned by Mrs. Burnham to grace the opening of the new Library wing.

Art Display at Aurora

A notable exhibition of American, Barbizon and Dutch paintings will be on view in the parlors of the new hotel at Aurora, Ill., Oct. 26 to Nov. 4, to signalize the arrival at practical activity of the Aurora Art League, formed a few seasons ago for the eventual purpose of providing the town with a museum. Carson Pirie Scott & Co. have assembled and are loaning the collection and the ten days of its display will be marked by many social events. Mrs. Pauline Palmer and Mr. C. N. Burkholder will be the leading speakers at the opening banquet. It is planned to have Ossipe Linde and other prominent N. Y. and Chicago painters in attendance.

A collection of 16 important examples of the late Henry W. Ranger has been attracting much attention in the Carson Pirie Scott Galleries. It represents a year and a half of research on the part of Mr. Barrie in securing and assembling these canvases. One large and two smaller works were sold before the close of the first week's display. A large Bogert and an important Pieters are also included among recent sales here.

In Dealers' Galleries

The O'Brien Galleries of North Michigan Ave. are showing a recently acquired Inness, a Wyant and a Murphy, all of superior quality. These have only recently been released from a private collection and have never before been in the market. Some rare Barbizons, including two Corots, a Millet, a Diaz and a Cazin, are also to be seen here. Lovers of the antique are delightedly anticipating the early arrival of some Italian and Spanish furniture and some exceptional Chinese lacquers.

The Anderson Galleries contemplate a showing of old portraits. English, French and early American painters will be represented and quality will be the predominating feature. Some rare Fantin LaTours are promised, among other things.

The death of Joseph Snyder raises the question of the probable disposal of another famous private collection. Mr. Snyder, a partner of the late S. C. Cotton, like him, was an extensive collector of well-chosen and important examples of the Barbizon, modern Dutch and early American schools. It is not as yet known what disposal will be made of these works.

Mr. Howard Young, now of N. Y., is stopping at the Blackstone with some most carefully chosen pictures. As usual, his arrival has created a stir among those Chicagoans who buy pictures.

Evelyn Marie Stuart.

BUFFALO

At the Albright Art Gallery an exhibition of works by six American leading artists attracted deserved attention. The works were by Ernest L. Blumenschein, Walter Ufer, Victor Higgins, Everett Lloyd Bryant, Charles S. Kaelin, and William Penhallow Henderson.

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The increased demand for Mr. Ranger's work attests to the high position it has attained in American art.

Mr. Ranger has been frequently referred to as the Dean of American Artists. This notable collection comprises some of his best paintings.

The Galleries, Fifth Floor.

Louis Orr, the American etcher, has returned to this country after a residence of fifteen years in Paris. He has been commissioned by the Chamber of Commerce, Springfield, Mass., to make a memorial plate of their civic centre. He is holding a number of exhibitions before he returns to Europe Dec. 1.

TAMPA'S NEW MUSEUM

Preliminary steps have been taken in the organization of a body whose purpose shall be to secure the establishment of an art gallery or museum in Tampa, Fla. That Tampa should have an art gallery or museum, and that there is already in the city a nucleus around which can be gathered by gradual acquisition a group of paintings and art objects of worth-while proportions, is the expressed belief of citizens of Tampa.

PHILADELPHIA

In the galleries of the Art Alliance a collection of the works of Albert Abramowitz, a Russian artist, is now on exhibition. Abramowitz was awarded a scholarship by the Imperial School of Art in Odessa and later studied in Paris. Museum and collection pieces, many dating as far back as 1500 B. C., consisting of Roman bronzes, Persian pottery, Egyptian necklaces and other rare objects have been sent to the Alliance by special consignment to be installed as a permanent feature of the galleries. The property adjoining the present galleries at 1827 Walnut St. has been acquired by the Board of Directors of the Alliance and, pending rebuilding, will be rented, with studio improvements, to professional people in the various branches of the Arts.

Original drawings and studies for mural painting in the State Capitol at Harrisburg, decorations in the residence of Mr. Charlton Yarnall, in the Cayahoga Co. Court House at Cleveland, O.; cartoons for stained glass window, owned by Mrs. Robt. T. Collier of N. Y., and a number of figure studies and portraits by Violet Oakley are on view at the Alliance until Oct. 25.

Registry of students at the Penna. Academy and other art schools is far in excess of former years, showing the great interest the public is taking in the arts. The Art Students' League is conducted somewhat like Collarone's well-known studio in Paris where one can drop in to work from the model although not a member of the League. A critical lecture by J. W. Server, the "Patron," follows each sitting.

Important sales of artistic and literary properties are in prospect in the near future, such as that of the library of the late Gov. Saml. W. Pennypacker on Oct. 6-27, at Saml. T. Freeman & Co.'s rooms. This will also include a Stuart portrait of Washington, studies and sketches by Benj. West and various rare engraved historical portraits.

The Henkels auction rooms announce the coming sale in Nov. of a collection of historical miniatures collected by Messrs. Albert Rosenthal and James P. Smith.

Eugene Castello.

NEWPORT

The retrospective exhibition at the Art Ass'n included only works of American masters who once lived in Newport. A brief account of the works shown there will give an idea of its unusual value and importance. Opposite the door as one entered there hung John Smibert's "Bishop Berkeley and Family," belonging to Yale College. Two portraits of high quality by Joseph Blackburn, "Mr. Samuel Cutts" and "Mrs. Samuel Cutts" hung on either side. A fine Thomas Sully, "Mrs. Donaldson," was nearby. John Trumbull's "The Artist," was on another wall and Robert Feke's two portraits, one of Rev. John Callendar and the other of Mrs. Joseph Wanton. Gilbert Stuart was represented by two works, his self-portrait and one of Rev. William Ellery Channing, a beautiful example. Cosmo Alexander, Stuart's first instructor, was represented by his portrait of Dr. William Hunter. There was a fine Allston, the "Rebecca at the Well," and by Allston's teacher, Samuel King, a portrait, "Benjamin Mumford." Well-known canvases by William Morris Hunt, "The Bathers," "The Jewess," "Girl with Kia," and the portrait of Grafton D. Cushing were there. John La Farge's superb landscape, "Paradise," and his portrait of R. M. Hunt, Jr., "A Boy and His Dog," were in this gallery, and a charming flower painting in the library of the main building. There were Homer Martin's "Second Beach," John Kenett's "Mediterranean Coast," R. Swain Gifford's "Kansas Ranch" and Samuel Colman's "Naples." A splendid Richards, "Sea Shore," was shown. Frederick P. Vintori's "Admiral Luce" had been loaned by the War College and the late Benj. C. Porter had three portraits. Jane Stuart was represented by her portrait of "Abby Bradford de Wolf." Charles Bird King's unfinished portrait of Lafayette was in the library, as was Daniel Huntington's "Washington Irving," also unfinished. Michel Corne's self-portrait and his "Ship Mt. Vernon" hung there also. Several miniatures by Malbone were in a case, as were miniatures of Staigg and also one of his portraits. Henry Inman, Anne Hall and Abby Mason Brown were represented among the miniatures. It is amazing that such a collection could be gathered under one roof, and the association has good reason to be very proud of its achievement.

One-man shows by Wm. T. Richards and Louise Lyons Heustis were recently held in the main building.

J. G. P.

WORCESTER, MASS.

The annual exhibition of the work of Worcester artists is on in the Museum. The work of 27 local artists in water color, oil, pastel and art craftsmanship are included in the exhibition. Of especial interest this year is a group of portraits of children of Mrs. Maxwell Savage (Marguerite Downing).

Landscapes form the largest group in the exhibition. Miss Emily Burling Waite, Frank J. Darrah, George T. Tribe, Miss Miriam Washburn and other well known local artists are among the exhibitors.

BOSTON

The Museum has recently acquired and is now showing, in the Seventh Gallery, a remarkable painting by Antonio Mancini (1852-) "St. John the Baptist," in his most characteristic manner. The present canvas, says the Bulletin, is singular only in its incrustations of paint whose vivid and orderly arrangement from a distance remains to the layman a veritable wonder of the brush. The painting was bought on the recommendation of John S. Sargent.

The exhibition of Sturges' etchings at Doll & Richards will be followed Oct. 20 by a display of 30 or more prints by Louis Orr. Among these will be his Rheims Cathedral series, etched during the War for the French Government. On Nov. 10 in the same gallery the etchings of the Chicago artist John W. Winkler will be placed on exhibition.

Of especial interest to Bostonians, who still care about America's golden age of literature, is the historical painting by Christian Schuessele being shown at Williams' Book Store. The canvas represents Washington Irving in the midst of a group of his literary friends at his home at "Sunnyside." Among the American authors and poets portrayed in this group are Nathaniel Hawthorne, Henry W. Longfellow, Ralph Waldo Emerson, Fenimore Cooper, William Prescott, Nat P. Willis, William Cullen Bryant, Fitz-Green Halleck and George Bancroft.

Due to a comparatively short life Schuessele's works were not numerous. In addition to the above painting familiar in many households through the engraving by John Sartain, his most noted canvases are "Men of Progress," "Zeisberger Preaching to the Indians," "King Solomon and the Iron Workers," and "How He Won the Battle."

Robert Henri's striking and vigorous portrait of Fay Bainter is shown in the small gallery of Vose Bros. Mr. Henri has painted Miss Bainter as she looked in the role of the "Princess of Happiness," in "The Willow Tree," in N. Y. several years ago.

Sidney Woodward.

WASHINGTON

The Ralph Cross Johnson collection of paintings, his recent gift to the National Gallery of Art here, forms the subject of a monograph by Mr. George B. Rose in the September number of Art and Archaeology. The article has 24 full page illustrations in double-tone. The pictures reproduced are Raeburn's portrait of Archibald Skirving, Rembrandt's "Portrait of Man Wearing a Large Hat," Nicolas Maes's "Burgomaster," George Romney's portrait of Sir Sampson Wright, Thomas Gainsborough's portrait of Lord Mulgrave, Sir Joshua Reynolds's portrait of the Duchess of Ancaster and his portrait of Viscount Hill, Gainsborough's "Family at the Cottage Door," Sir Thomas Lawrence's portrait of Lord Abercorn and his portrait of Mrs. Towry, Hogarth's portrait of Mrs. Price, Turner's "Edinburgh," Wilson's "Grand Italian Landscape," David Cox's "Outskirts of a Wood," Wilson's "Summer Afternoon," and works by Sebastiano Mainardi, Giacomo Francia, Lorenzo Lotto, Titian, Bernard van Orley, Francesco Guardi, Rubens and Govaert Flink.

Mr. Johnson, the donor of this collection, was born in Maine and resides in Washington. He is a graduate of Harvard College and of the Harvard Law School. His collection has been formed very largely on his own individual judgment, and it is said he has never been a buyer of more or less celebrated names. Few if any of his pictures have been on public exhibition in this country until they were hung in the National Gallery, where a choice room is devoted exclusively to their display.

PITTSBURGH

The Carnegie Art Galleries are planning many interesting art shows for the coming season, the most important the display of the Pittsburgh Artists' Association, which will run from Oct. 22 to Nov. 28. Many local artists will be represented and the "One woman" exhibit will be by Elizabeth Robb of Emsworth, who will have about 24 oils on view. An exhibition of silhouettes by Mrs. Kate Williard Parker, is now on. From Nov. 1 to Jan. 1, there will be an exhibition of figures in wood carved by Mrs. M. Elizabeth Price of the Greenwich House, N. Y. The figures are mostly knights and ladies of the days of knighthood. From Dec. 5 to 26, there will be an exhibition of drawings and sketches by Boutet de Monvel. The J. J. Gillespie Co. have opened up large new galleries.

Susan Irwin Haymaker has just returned from a summer in Europe, where she made a number of sketches in water color.

A. F. King is at work in his studio after a summer's sketching near Ottawa, Canada. The art teachers of Carnegie Institute of Technology are back in the city, many of them having spent the summer in sketching. Prof. Charles J. Taylor has just come from Booth Bay Harbor, Me., where he did considerable painting. There will be two new teachers in the art department this year, John Bailey Ellis, who was director of Sawyer's Island Art School at Booth Bay Harbor, and Ed Ashe, from the Silver Mine group. A. H. Gorson has been executing a number of portrait orders in the last few months.

MONTREAL

The second installment of paintings for the Canadian War Memorials is now on view at the galleries of the Art Association and while they may serve as valuable documents of the great struggle they can hardly be classed as works of art of importance. Such forces in modern art as Nicholson, John, Orpen, Cameron and Sims contribute a number of canvases, none of which will serve to add to their reputation.

The portrait of Sir Edward Kemp by Sims, a sketch of Sir Robert Borden by John, and a group of Canadian Officers by Nicholson are among the more interesting numbers.

The works of Challenor, Cullen, Beatty and Robinson, Canadian artists, are worthy of mention. Further notice of the display will be published in a near issue.

BALTIMORE

The local art season has had a decidedly successful opening with a distinguished display of foreign handicraft at the Peabody Gallery, arranged by the International Institute of this city. This organization functions under the direction of the Y. W. C. A. and is chiefly concerned with the Americanization Movement. The exhibition called "The Homelands" is the first of the kind ever held here and has attracted a deal of attention.

Notable displays were arranged by Poles, Czechoslovaks, Scandinavians, Italians, Lithuanians and Russians living here and the arrangements were skillfully handled by Miss Emily E. Graves, formerly one of the officials at the Handicraft Shop closed at the beginning of the war, is one of the leading spirits of the display. A committee of prominent Baltimore men and women assisted in the arrangements.

Other events scheduled at the Peabody Gallery for this season are exhibitions by Grace H. Turnbull, and "The Six" representing local studios, the annual shows of the Charcoal Club and Baltimore Watercolor Club, and an exhibition of portraits by Frank B. A. Linton. Everett Lloyd Bryant will also probably exhibit there. He is now holding a "one man" show of 27 canvases at the Albright Gallery, Buffalo.

The Maryland Institute Gallery promises exhibitions of work by Leon Bakst and Zuo-laga. A new department has recently been created at the Institute to direct public exhibitions there. Miss Edith Hoyt Stewart is in charge.

W. W. B.

INDIANAPOLIS

The Herron Art Institute during the summer held the following exhibits: Paintings by Stephen Haweis, a group of architectural photographs of dwellings and a collection of pewter. Through September, the Greek Government exhibit was at the Institute. A group of war sketches and landscapes and marines by John N. Haapenen are shown during October, also an exhibit by the Needle and Bobbin Club of N. Y.

Mr. and Mrs. Harold Haven Brown, who spent the summer painting at Provincetown, Mass., have returned.

Miss Olive Rush has decided to remain at Santa Fe through the autumn and early winter.

Three paintings by T. C. Steele have recently been purchased for the Women's Student Building of the Indiana University.

OMAHA

The Tercentenary Pilgrim Parade of Sept. 24 was one of the finest in 26 years of the Ak-Sar-Ben Carnival. It comprised 30 elaborate floats and 10 bands with many troops and Indians. The stage manager was Mr. John Lee Webster, president of the Friends of Art.

As a memorial to the wife of Gen. Grenville M. Dodge, of Council Bluffs, there has been erected there Daniel Chester French's "Angel of the Fountain."

The Medical College of the University of Nebraska here has purchased the collection of over 150 engravings, etchings and prints collected by Dr. Allport of Chicago, to hang in the college rooms and to be exhibited to the public this autumn. They are of famous medical men.

Dr. Robert F. Gilder has returned from a summer spent sketching in Conn. and Mass., and A. W. Dunbar, with his family, from painting in Wyoming.

Leta Moore Meyer.

MINNEAPOLIS

The October Bulletin of the Museum reproduces the painting "Upper Ipswich River," by Philip Little, the Boston and Salem artist. Mr. Little has presented this canvas to the Institute. The Bulletin speaks of the painting as "a vivid, warmly colored scene, in which a tumbling stream reflects in its many facets the bright autumnal foliage of the surrounding trees, yet it is treated with a restraint which is usually achieved by the group of Boston artists with whom Mr. Little may be placed * * *"

The sixth annual exhibition of the work of local artists, including painting, sculpture, ceramics, prints and drawings, commercial arts and the applied arts, is on at the Minneapolis Museum to Nov. 1.

MEMPHIS

At the Brooks Memorial Gallery there is now on an exhibition of American art collected by the Milch Gallery, N. Y., representing Geo. de Forest Brush, Emil Carlsen, Couse, Crane, Dewing, Dougherty, Garber, Lillian Genth, Hassam, Metcalf, Robert Reid, Spencer, Helen Turner, Carleton and Guy Wiggins, Bogord, Ballard Williams, and also a group of works by Jane Peterson, John F. Carlson, Jeanne Mottet, Hatty, Garrit Beneker, Olinsky, Birge Harrison and Felicia Howell. In the Print Room there is an exhibition of work from the Art Dept. of the N. Y. public schools.

Through the extension work of the Art Gallery, the co-operation of the Goodwyn Institute has been secured and several lectures on art have been planned, beginning with three talks by Henry W. Poor, Oct. 28. The Memphis Art Ass'n will bring Mr. Fred. A. Whiting, Director of the Cleveland Museum, to speak on "What an Art Gallery Means to a City." The Tri-State Fair brought here this year, Mr. Ross Crane, head of the extension work at the Chicago Art Institute, who spoke twice daily to large crowds on interior decorating, house furnishing, gardening, architecture, etc.

TOLEDO

The October exhibitions at the Museum of lithographs by Daumier, five oils by Thomas S. Parkhurst (marines painted on the Pacific coast) and Provincetown summer sketches by George W. Stevens, director of the Museum, David L. Stine of the Toledo Tile Club, and Benj. A. Cratz of the Artkian. Mr. Cratz was a pupil of George Elmer Browne and has made rapid progress during the past year as proven by his recent efforts. A collection of book-plates is shown by the American Book-Plate Society.

New officers elected by the Artkian are: Carlos Elbert, pres't; Howard Schuler, vice-pres't; E. W. Spring, recording sec'y; Frank Sottek, treas.; board of control, William Auer and Mark V. Hannaford. The Artkian is one of the largest art clubs in America.

The largest studio in the state is claimed by Karl Kappes, who has moved from the Meredith building to the old Swiss hall.

The Museum's School of Design opened its regular session Oct. 19. The first of the season's art talks by Director Stevens and Curator Blake More Godwin have been well attended.

Frank Sottek.

MONTCLAIR (N. J.)

An attractive exhibition at the Art Museum through this month comprises work by about thirty American artists. There are small paintings, sketches, and a group of sculpture by Abastenia St. L. Eberle. Among the latter are clever, appealing, little studies of East Side children and some interesting portraits. Felicia Waldo Howell's "Pigeon Cove" is typically spirited and fresh. Paul Cornoyer contributes a convincing little study of a bit of Gloucester after a shower and there are several of Charles H. Davis' landscapes, colorful glimpses of Nassau and of gay zoophytes from the brush of Harry L. Hoffman, sensitive and poetic interpretations of nature by Edward A. Kramer, landscapes by Chauncey Ryder and N. Y. scenes by Guy C. Wiggins.

Statement of the Ownership, Management, Etc., required by the Act of Congress of August 24, 1912, of the AMERICAN ART NEWS, published weekly from mid-October to June 1st, monthly in mid-July, August and September, at New York, N. Y., for Oct. 1, 1920.

State of New York, County of New York: Before me, a Notary Public in and for the State and County aforesaid, personally appeared W. G. Bowdoin, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the AMERICAN ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

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